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Week of July 14, 1958

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Week of July 28th **JESSICA TANDY & HUME CRONYN in "TRIPLE PLAY"**

THE CAPE PLAYBILL

Vol. 10 No. 3 **Week of July 14, 1958**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., The Falmouth Playhouse, Coonamessett, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address all inquiries to Box 887, Falmouth, Mass.

CIRCA 1927

by Maggie Perkins

(Reprinted from the Yarmouth Register)

It is the summer of 1927, and most of the nation still rides a wave of prosperity. Calvin Coolidge, that spare Vermonter, sits quietly in the White House while the world rocks to the antics of the lost generation. It is Clara Bow, the shimmy, and bootleg gin.

Here on Cape Cod, bootlegging is only the latest in a distinguished line of light industries designed to keep the wolf out of the cellarhole. Camp meeting is still the climax of summer, and, except that some forward-looking souls have begun to find that there is more money and less risk on real estate than rum, life moves with the measured ebb and rise of the tides.

A handful of fishermen, to be sure, have added gasoline engines to their trawlers, and the dawn is more frequently splintered by the cough of a reluctant motor, but stores remain tightly shuttered on the Sabbath; Sunday baseball is in the future, and the movies are open only three nights a week in Hyannis.

Although in our village the elms join in a dense arch over wide lawns and verandahed homes along the main street, town meeting, nevertheless, had been shattered by a proposal to straighten Barnstable Road. Town meetings were, however, expected to produce one upheaval anyway as a sort of mental sulfur and molasses after which the citizenry, purged in mind, might return to mundane pursuits.

In 1927, these were commonplace indeed. A man kept a few hens, possibly a cow and a pig, went to Lodge of a Saturday evening and to church the next morning. Sometimes he cultivated a bit of cranberry bog, kept a shop, or experimented with the sale of antiques.

Life was very quiet, enlivened only by a daily trip for the mail, an occasional hijacking, and the usual Saturday night knifing in Mashpee. Provincetown did have a colony of artists, but as Provincetown had always been different, and as its bohemians showed no desire to encroach above Jeremiah's Gutter, the rest of the Cape was disposed to ignore them.

Stories of wild parties and an irregular housekeeping arrangement sometimes sifted through to the upper Cape where it was gossip for a day. A man named Hawthorne, who painted fishermen in dirty oilskins, was reported to have work hung in the Metropolitan Museum, and an Irishman whose name was O'Neill was considered the hope of the modern theatre by those who kept abreast of such esoterics. However the concensus, as it had always been, was to let such abstract creatures work out their own salvation.

This was not to say that Cape Cod disapproved of culture. On the contrary, in proper proportion, lyceums and lecture courses were encouraged during the winter months. Hyannis claimed a retired prima donna, who lived in seclusion behind her lilac bushes, as well as a Miss Luckey and her cat, both of whom were practising for operatic careers.

Brewster enjoyed Joseph Lincoln, and even Sandwich acknowledged that gentle man who had created Mother West Wind and Reddy the Fox. Sandwich also had Joe Jefferson,

who had immortalized the character of Rip Van Winkle on the stage, but that was in spite of themselves. Denied the privilege of living there because of his profession, Jefferson had managed to be buried in the Sandwich cemetery.

He had been a pleasant person, apparently, always willing to make faces to prove he really was an actor, but Sandwich, so straight-laced that the floor of its town building had been built on a steep slant to prohibit dancing, was encouraging no actor, however gifted. Even his grave was not in the ancient burying grounds, but in the overflow one on the back street.

An infrequent play sponsored by the lecture courses might do no harm; amateur theatricals and minstrel shows to beguile the winter months were probably harmless, but real actors represented a wickedness of which it was better to have no knowledge. People who wore paint on their faces, turned the clock about, and could cry or laugh at will might be perfectly respectable, but it was safer not to inquire too closely.

Now, however, Cape Cod was really up in arms. One of that bohemian group in Provincetown had bought the old Nobscusset meeting house and was starting a theatre in the center of Dennis. What had once served as a church and afterwards as a slaughterhouse was now to combine as an altar at which ham would be sacrificed to Thespis, as one post office wit remarked.

However much humor might be wrung from the situation, Cape Cod was nevertheless aroused. Here was a young man who proposed to have a theater right in the middle of the peninsula. Not only that, but actors and actresses were to actually live in town. What was the man thinking of?

Worse than that, how did he expect to make any money? Who would sit on hard wooden benches, pigeons and bats swooping around the rafters, no matter how good the play or how famous the actor?

Basil Rathbone, who was a tall, stringy Englishman, and Violet Kemble Cooper, who was not, were to star in the first production, but Moore, if that was the brash young man's name, had scheduled his opening for the night of the glorious Fourth. He could not seriously consider competing with Catherine wheels and Roman candles and a band concert!

He could. And he did. That young man, Raymond Moore, in a converted church set stark in a hayfield, with stars playing peek-a-boo with baby spots, and mosquitoes providing an obligato for the leading man's impassioned scenes, inaugurated the Cape Playhouse at Dennis on July 4, 1927. He did not know it, nor did Cape Cod, that cradle of insularity, but on that night he began a tradition of fine theatre which has continued uninterrupted for thirty-two years, a long time even on the narrow land where life still moves to the measured ebb and flow of the tides.

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WE KNOW YOU'LL ENJOY

Following a triumphant 6-week record breaking engagement at the famed Cotillion Room at the Hotel Pierre in New York beautiful Celeste Holm will make her first appearance at the Cape Playhouse, "America's most famous summer theatre," during the week of July 21 in a delightful new comedy, "Third Best Sport."

Eleanor and Leo Bayer, the authors of "Third Best Sport," provide Miss Holm an opportunity to romp through an annual sales convention in the lush surroundings of Palm Beach while portraying a sensitive and intelligent wife of a young corporation executive. Dynamic, poignant, suddenly unexpectedly funny, and always alive, Miss Holm hilariously underscores the colorful proceedings of the convention by defying the delegates and their wives rather than conform to the social whirl of sales and management. She establishes a precedent in the outcome that will be of interest to every wife whose husband is shackled to his office, governed by the whims of his senior executives and big business maneuvers in general.

Miss Holm burst upon Broadway in the classic "Oklahoma" and concurrently appeared in the Persian Room of New York's Plaza Hotel, where she held forth for a record-breaking 26 weeks. She remained on Broadway long enough to star in "Bloomer Girl," then to Hollywood where in "Gentlemen's Agreement" she won the coveted Academy Award. A covey of other noteworthy films followed, "Come to the Stable," "The Snake Pit," and "All About Eve," after which she returned to

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Broadway and enchanted critics and audiences alike in "Affairs of State." In her last two movies she co-starred with Frank Sinatra in "The Tender Trap" and co-starred with Sinatra once again with Grace Kelly and Bing Crosby in "High Society."

Last Spring Miss Holm made her first appearance in the Cotillion Room of the Hotel Pierre. Her presentation was a notable departure from supper tradition. She enacted a one woman play, and the course of the story line was developed through Miss Holm's dramatic and comedy songs and monologues. The audience response to Miss Holm's performance was so enthusiastic and she extended her engagement, and instead of closing June 1st when the usual summer doldrums set in, The Cotillion Room remained open thru June 15.

"Third Best Sport" will be presented from Monday, July 21, through Saturday, July 26. Performances are nightly at 8:30, except Sunday, with matinees on Wednesday and Thursday at 2:30 p.m. Reservations may be made calling the Box Office at Dennis 60 or 185.

CAPE COMMENT

Summer is the most exciting season in the entire year for all the wonderful outdoor activities that came so abruptly to an end last September begin once more. The tingling enjoyment of just being alive surges back and once again you delight in being able to go and come as you choose.

Here on the Cape you will find everything you desire but with so many things to see and do there just isn't time to hunt for just exactly what you want every time. So, we have done a little preliminary scouting and have come up with some suggestions of where to go, where to buy and where you can get the best possible service for you and your family.

For the latest in resort fashions for the lady of the house we suggest Hurwitch Bros. on the Parkway, Falmouth; The Gray Shop of Boston, Gowns, Suits, Dresses, Coats and Hats, in a new shop on the Queens Buyway, Falmouth; also The Gray Shop of Boca Grande, Florida, offering exclusive Fashions for resort wear; on Rte. 28 and Lower County Road at West Harwich. Buttner's easily found at Plymouth, Cape Cod and Nantucket with ready to wear for Misses, Women and Children. For both men and women we suggest Abercrombie & Fitch, sporting specialties for men and women at Hyannis; the Deerfield Shop at Centerville or Dennis, featuring Casual Clothes. Then at West Chatham and Orleans there is Burke-Taylor with fine selections of Leisure Wear for Ladies and Gentlemen, in a charming nautical setting.

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PROFESSIONAL TRAINEES AT CAPE PLAYHOUSE

Last spring a distinguished committee met in New York for the difficult task of selecting six young actors to study under Mr. Charles Freeman, well-known director, producer, playwright, at the American Theatre Wing—Cape Playhouse Professional Training Center at Dennis. The committee included Lillian Gish, Cornelia Otis Skinner, Vinton Freedley, Guthrie McClintic, Alfred deLiagre, Jr., and Charles Mooney. The students, who were selected for their exceptional theatrical ability, began a 10-week full scholarship training program on the grounds of the Cape Playhouse June 23.

Tonight five of these students are making their first appearance before the Cape Playhouse's audience in "The Remarkable Mr. Pennypacker." Sylvia DeVan and Candace Hilligoss will be seen as the first and second students; David Lunney, Quinlan; Kenneth Olfson, Sheriff and Craig Jackson, Jr., Policeman.

ACKNOWLEDGEMENTS

The Cape Playhouse wishes to express its sincere appreciation to the following for furnishings and incidental properties: Roland E. Allen, Brewster; Lichti's, Dennis; Robert C. Eldred, Windswept Antiques, East Dennis; Yarmouth Greenhouses; Gold Coast, Brewster; Mrs. Oswald C. Street, Dennis.

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1. One of the theatre's outstanding hits was the 1954 version of **Peter Pan.** Can you name the star? Can you name **three** other famous Peter Pans?

2. Orson Welles staged an extravaganza in 1946, which paved the way for a movie version several years ago. Its name?

3. **Ghosts, The Lady from the Sea,** and many other triumphant vehicles of Eleonora Duse's farewell tour in 1923 came to an abrupt end with her untimely death. Where did she die and under what circumstances?

4. Oberon and Mercutio appear in famous Shakespearean plays. Can you identify the plays?

5. The following leading men are married to the actresses who so often appear opposite them. Can you name the leading ladies? Laurence Olivier, Rex Harrison, Gower Champion, and Hume Cronyn.

6. She was an Olympic ice-skating champ and later became famous as a movie star and as star of her own Broadway extravaganza. Who?

7. August 15, 1935—One of the nation's more beloved entertainers died in an airplane crash in Alaska. His name?

8. Besides having the distinction of being Marilyn Monroe's favorite story, this work played simultaneously this year on Broadway both as movie and as play. Can you name the work and its author?

9. This TV writer had one of his one-hour television programs made into an award-winning movie. Can you name the movie and the same author's most recent Broadway success?

10. Eugene O'Neill wrote all but one of following plays. Can you spot the misfit? **Beyond the Horizon, Diff'rent, Strange Interlude, Chance, Dynamo, Ah, Wilderness!**

(If you have a question for our future theatre quizzes, mail in the question and answer to Quiz Editor, Cape Playhouse, Dennis, Mass.)

(Answers on Page 18)

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Helen Pond ..... Scenic Designer
Herbert Senn ..... Scenic Designer
Thomas Garrett ..... Lighting Designer
Albert Gibson ..... Carpenter
Mary Beatty ..... Properties
Irene Fagan ..... Costumiere
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Ticket reservations will be held until 5 p.m. Evenings and 1 p.m. Matinees.

MONDAY, JULY 14 — SATURDAY, JULY 19

CAPE PLAYHOUSE
of Raymond Moore Foundation

presents

BURGESS MEREDITH

in

"THE REMARKABLE MR. PENNYPACKER"

Also Starring

JOHN McGIVER

with

IRIS WHITNEY **WAYNE WILSON** **VERA LOCKWOOD**

Production Directed By
FREDERIC de WILDE

Sets by HELEN POND Lighting by THOMAS GARRETT

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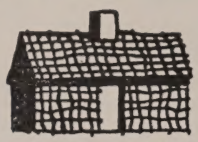

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CAST

(In Order of Appearance)

Laurie Pennypacker	JADA ROWLAND
1st Pupil	CANDACE HILLIGOSS
2nd Pupil	SYLVIA DeVAN
Ben Pennypacker	TERRENCE McGIVER
David Pennypacker	ARTHUR LOCKWOOD
Edward Pennypacker	JOHNNY CONRATH
Elizabeth Pennypacker	BRIGIT McGIVER
Aunt Jane Pennypacker	VERA LOCKWOOD
Wilbur Fifield	TOM WHEATLEY
Kate Pennypacker	JULEEN COMPTON
Ma Pennypacker	IRIS WHITNEY
Henry Pennypacker	BARRIE DELAFIORA
Teddie Pennypacker	ROBIN ODLE
Grampa Pennypacker	WAYNE WILSON

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CAST (Cont.)

Quinlan ..... **DAVID LUNNEY**
A Young Man ..... **JOHN VICKERS**
Dr. Fifield ..... **JOHN McGIVER**
Sheriff ..... **KENNETH OLFSON**
Pa Pennypacker ..... **BURGESS MEREDITH**
Policeman ..... **CRAIG JACKSON, JR.**

SYNOPSIS OF SCENES

The time is late spring, 1890.
The scene is the Pennypacker home in Wilmington, Delaware.

ACT I

Scene I. A Friday afternoon.
Scene II. The next day.

ACT II

Immediately following.

ACT III

Two hours later.

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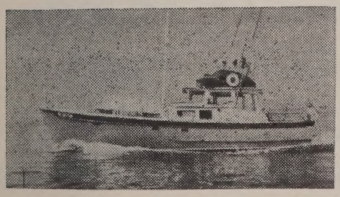

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☆ TONIGHT AT 8:30 ☆

BURGESS MEREDITH (Pa Pennypacker) created tonight's role at the Coronet Theatre in New York on December 30, 1953. This is his first revival since that successful Broadway engagement. His life in theatre began as the Dormouse

with Eva LaGallienne in "Alice in Wonderland" following apprenticeship at the Civic Repertory. A lengthy association with Guthrie McClintic began in 1935 when he shared the stage with Katherine Cornell in revivals of "The Barretts of Wimpole Street" and "The Flowers of the Forest." With McClintic directing, Maxwell Anderson wrote "Winterset" for Mr. Meredith with the electric performance of Mio still in the memory of theatregoers. Maxwell Anderson wrote two other vibrant plays for him: "High Tor" and "The Star Wagon." In 1941 he co-starred with Ingrid Bergman on Broadway in the title role of "Liliom" and in 1943 starred with Miss Cornell, Raymond Massey and Dudley Digges in the most famous of all productions of Shaw's "Candida," appearing in this production for Army Emergency Relief. This was followed by Synge's "Playboy of the Western World," again directed by Mr. McClintic. He has been seen in more than 20 movies; "Of Mice and Men," as Ernie Pyle in "The Story of G.I. Joe," "The Diary of a Chambermaid" which he wrote, co-produced and acted, "The Man on the Eiffel Tower" which he also directed, and "Joe Butterfly," part of his Oriental period which included Sakini in "The Teahouse of the August Moon" and "Dr. Lao." Two seasons ago he again won the New York critics and public acclaim for his performance in Shaw's "Major Barbara" as Adolphe Cusins. Following three years' work, he directed "Ulysses in Nighttown," Padraic Colum's adaptation of James Joyce's "Ulysses," which opened successfully off Broadway

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several weeks ago. On his return to New York this fall, Mr. Meredith will star in Pirandello's "Enrico IV."

JOHN McGIVER (Dr. Fifield) is a familiar figure to televiewers and on and off Broadway theatre-goers, in addition to his appearances in various movies, notably "Love in the Afternoon" with Audrey Hepburn and Gary Cooper.

Mr. McGiver taught college dramatics, high school English, wrote radio and TV scripts until 1955 and acted whenever he could get a role. He has won wide praise playing such diversified parts as "Micawber-type con man," Scotland Yard detectives, angry farmers and broken-down aristocrats. After receiving his AB at Fordham University he tried unsuccessfully to break into the Broadway theatre and subsequently enrolled at Columbia University where he received a Masters degree and began a teaching career.

After his release from the Armed Forces in 1946 he entered the drama school at Catholic University where he appeared in several productions and wrote a comedy called "All Gaul Is Divided." He also engaged in writing dialogue for David Selznick's movie "Portrait of Jenny." His performance as Dogberry in a production of "Much Ado About Nothing" was reviewed by Jay Carmody of the Washington Evening Star "as the best actor Washington has seen in many a year." He went on to appear on most of TV's better productions such as Kraft Theatre, Studio

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"The Little Glass Clock," in which he portrayed General De Courcelles marked his initial foray in the Broadway area. His off-Broadway credits include "The Ascent of F6," "Candida," "Juno and the Paycock," "Shadow and Substance," and "Circus of Dr. Lao," a summer tryout production which starred Burgess Meredith. Movie fans will also remember Mr. McGiver for his performances in "I Married A Woman," "The Williamsburg Story," and "The Man In the Raincoat" with Fernandel.

IRIS WHITNEY (Ma Pennypacker) is California born, beginning her stage life as a dancer and actress in films at the age of nine. Her New York appearances were with Raymond Massey in "Abe Lincoln in Illinois;" Henry Hull in "Plumes in the Dark;" Barry Fitzgerald in "Juno and the Paycock;" "Dark of the Moon;" "The Remarkable Mr. Pennypacker;" with Elliott Nugent in "Build With One Hand;" "The Day the Money Stopped," and many others. Her musicals include the New York City Center "Desert Song" and operettas in Louisville, St. Louis, and the Greek Theatre in Los Angeles. Her dancing favors the Hindu and North African styles. She is also a licensed interior decorator.

WAYNE WILSON (Grampa Pennypacker) made his first appearance on the stage in "East Is West" thirty years ago. He made his Broadway debut with Laurette Taylor and since then has appeared on the stage, screen and television with many top-ranking stars. Prior to playing the coveted role of "Grampa" Mr. Wilson was portraying the role of Judge Hawthorne in Arthur Miller's "The Crucible" in New York. He has also appeared in Jack Kirkland's "Golden Arm," and "Arsenic and Old Lace" with Gertrude Berg. Moviegoers will remember his fine performances in "Hatful of Rain," "Face In The Crowd," and "Stage Struck." His television appearances include Studio One, The Phil Silver's Show, The Ray Bolger Show and recently he appeared on

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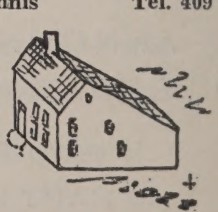

Two Minutes from the Playhouse

the Tennessee Ernie Show and on Suspicion with Ralph Bellamy and Margaret Leighton.

Mr. Wilson has been married for more than thirty years and has four grandchildren of his own.

VERA LOCKWOOD (Aunt Jane Pennypacker) has a long and distinguished career in stock, musical theatre and as the co-founder of the famous Friendship Club. On Broadway she played in "Lives and Loves of Dorian Gray" and with the One Act Repertory Theatre. She has appeared in stock with Guy Kibbee, Claire Luce and Teddy Hart and in roles such as Sadie Thompson, Little Women and The Heiress. Miss Lockwood expects to play Electra in the fall.

TOM WHEATLEY (Wilbur Fifield) has recently been seen in the role of Antonio with the Helen Hayes Players in "Twelfth Night." His versatility as an actor has been enjoyed by playgoers in such notable productions as "Lease On Love" with Frances Reid, "One Eyed Man is King" in which he played the part of Allardice and as Quince in John Reiche's production of "Midsummer Night's Dream." He has also appeared in the Equity Library Theatre's production of "Trial of Mary Dugan." Mr. Wheatley is a member of the Actor's Studio, holds a masters degree from Columbia University and has studied mime under Etienne Decroux. He has appeared on the major television programs and will be seen in James Cagney's forthcoming production of "Never Steal Anything Small."

JULEEN COMPTON (Kate Pennypacker) began her theatrical career at the Margo Jones Theatre in Dallas, Texas. Broadway theatregoers have seen her in "Good As Gold" opposite Roddy McDowell and in "The Day the Money Stopped." She has appeared off-Broadway in "The Cherry Orchard" and toured in "Oh Men, Oh Women." She has also appeared in the touring company of "You Can't Take It With You" with Charles Coburn.

* * *

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ANSWERS TO QUIZ

(See Page 6 for questions)

1. Mary Martin—1954 (Maude Adams, Ann Harding, Marilyn Miller, Eva Le Gallienne.)
2. **Around the World in 80 Days**
3. a. Pittsburgh; b. Pneumonia.
4. Oberon: **A Midsummer Night's Dream;** Mercutio: **Romeo and Juliet.**
5. Olivier—Vivien Leigh; Harrison—Kay Kendall; Champion—Marge Champion; Cronyn—Jessica Tandy.
6. Sonja Henie (**It Happened on Ice, etc.**)
7. Will Rogers (at the age of 55).
8. **The Brothers Karamazov** (Dostoevsky)
9. **Marty; Middle of the Night** (with Edward G. Robinson)
10. **Chance** (novel by Joseph Conrad)

AMERICAN THEATRE WING — CAPE PLAYHOUSE PROFESSIONAL TRAINING CENTER

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The American Theatre Wing is a non-profit organization which includes every important element of the theatre world—actors, producers, directors, critics, the Actors Equity Association and the stagehands union all giving both time and money for the benefit of and to raise the standards of the theatre in America. Miss Helen Menken is president, having succeeded Miss Helen Hayes last year; Miss Gertrude Lawrence, so well-known to Cape Playhouse audiences was First Vice-President when she died in 1952.

The Training Center is under the direction of Mr. Charles Freeman of New York, well known producer, director, critic and playwright. All the students have been granted full scholarships covering both tuition and living expenses. They have been chosen for outstanding abilities and promise of successful stage careers by a distinguished committee in New York, comprising of Miss Lillian Gish, Miss Cornelia Otis Skinner, Mr. Guthrie McClintic, Mr. Alfred deLiagre, Jr., Mr. Vinton Freedley and Mr. Charles Mooney.

This unique project in theatre education is being financed by the Raymond Moore Foundation and by individual contributors.

RAYMOND MOORE FOUNDATION, Inc.

A non-profit corporation for educational and charitable purposes, chartered by the Commonwealth of Massachusetts in 1948, and organized pursuant to the will of the late Raymond Moore who founded the Playhouse in 1927.

The Cape Playhouse previously controlled by the Raymond Moore Foundation is now wholly owned by the Foundation and is being operated solely for the benefit of the public and for theatre education. The Foundation also owns the Cape Cinema, the Cape Playhouse Restaurant and the Art Center, in which the American Theatre Wing—Cape Playhouse Professional Training Center is located.

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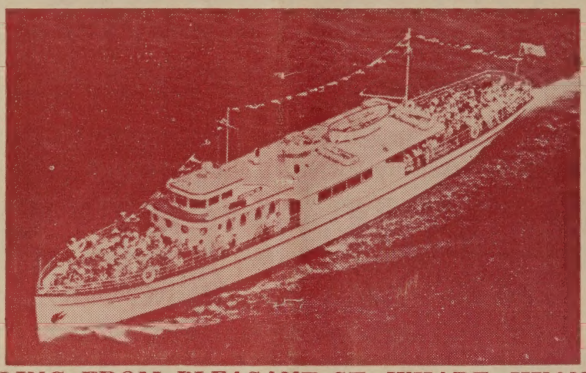

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